

# The Burr McIntosh— Monthly.





University of Illinois

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Vol. 2

DECEMBER, 1903

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MAXINE ELLIOTT  
AMERICAN BEAUTIES







BLANCHE BATES



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LULU GLASER







CLARA BLOODGOOD







IRENE VAN BRUGH







"LES POMPEIENNES"

COURTESY OF C. W. KRAUSHAAR  
260 FIFTH AVENUE







WILLIAM GILLETTE







ADELE RITCHIE







CHARLES RICHMAN





SUZANNE SHELDON







HENRY AINLEY







PORTRAIT OF MADAME M.





A SUMMER IDYLL







IRENE BENTLEY

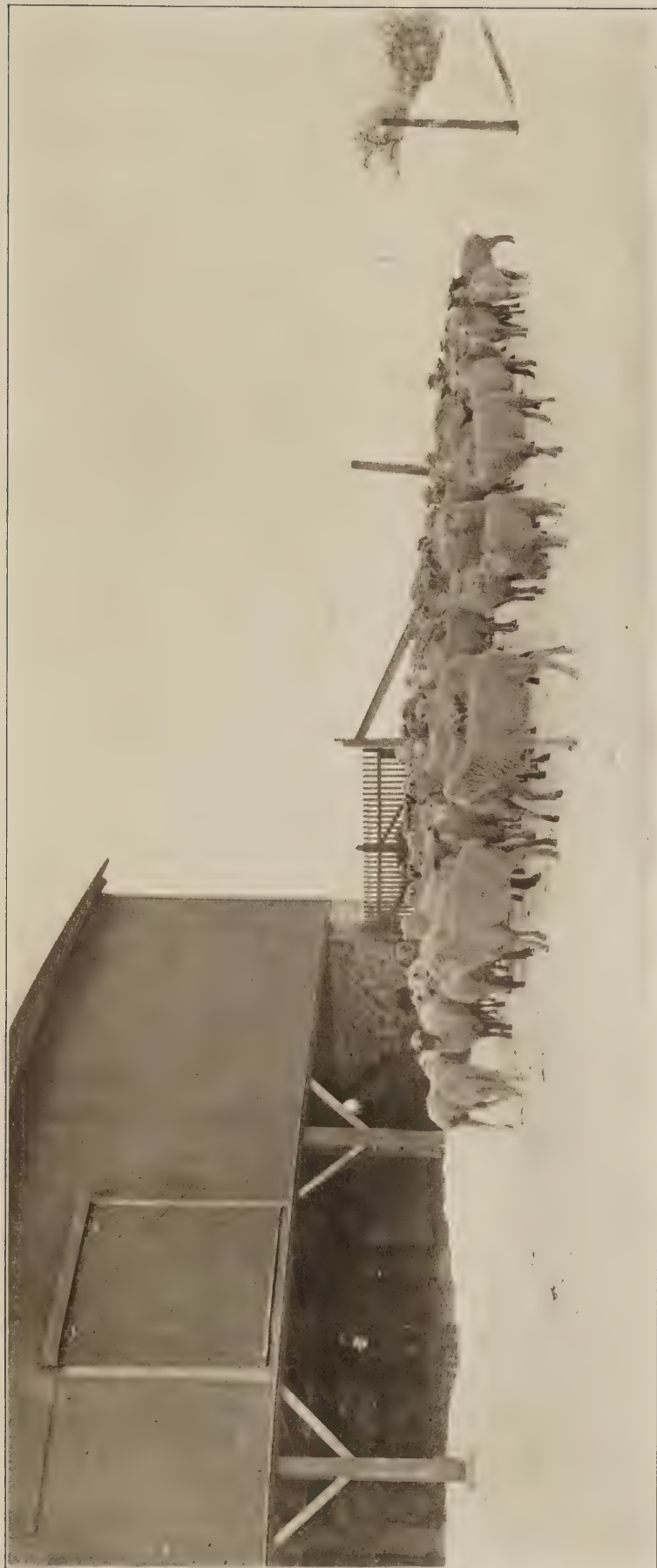






MAURICE FORKOA





THE FOLD







THE BRIDGE IN WINTER







WINTER IN THE ADIRONDACKS





THE OLD MILL







TELEPHONE,  
4854 MADISON

## The Burr McIntosh Monthly

P U B L I S H E D B Y  
THE BURR MCINTOSH COMPANY  
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BURR MCINTOSH, President and Editor

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CLARK HOBART, Art Director

VOL. 3

DECEMBER, 1903

No. 9

ENTERED AT NEW YORK POST OFFICE AS SECOND-CLASS MAIL MATTER

## E D I T O R I A L

**Christmas.** It isn't the happiest one that many of you will have known. There have been heart-racking scenes enacted during the past few months. There will be far fewer costlier gifts sent to those who are loved, but just forget all else, be philosopher, and instead of jewels, take this publication to her or to those you love and watch, with the intense satisfaction which is certain to be yours, the happiness and joy which is sure to be expressed as each new page stands revealed.

Woman, be guided by me. Don't buy scarfs or cigars for him. I wonder if women know or have the faintest idea of the harm their misguided acts have wrought. I wonder if they ever stop to reason and try to recall when he first began to grow cold. Over fifty per cent. of wrecked homes went to pieces on the rocks of the first Christmas scarf. The man means well. He'd do anything up to that time "for her dear sake." He knows he's a sight when he goes to his office. The scarf sits heavier upon his chest than the combined force of all of the plum pudding and other knick-knacks. But it is her gift; Heaven bless her! But, by evening, a dark pall has spread over his life. He knows that every friend and every stranger, as well as every motorman and policeman he meets, is looking in open-mouthed wonder at his new Christmas ready-tied tie. He knows that any man who would wear a ready-tied tie is not to be given too much freedom with an unguarded Sunday school collection box. I hate to have to refer to these things, but I wish to prove my friendship for womankind. Give him hand-knit slippers, with pink and baby blue ribbons, if you will. He doesn't have to flaunt them to the

whole world, because etiquette has decreed that they shall be left at home, but the Christmas tie—it must be worn at least once or misery begins right there.

And Christmas cigars. Well, woman, bless her heart, always could strike bargains. I have too many memories of first disagreements, in mind, to care to recall any. So, thus, dear girl readers, when you contemplate these gifts, be warned and—don't.

I haven't any happy home of my own, but I have two or three kind friends, who often let me look in. 'Tis great to see the happiness when the red flag has been hoisted on the road that carries Christmas scarfs and Christmas cigars. All is joy and happiness. Father has been working night and day for months to prepare for the joyous event. And then mamma springs all of her glad surprises. First of all, papa is given a beautiful dresser that will just fit in mamma's room and then each of the children present their thoughtful remembrances, all of which have been arranged by mamma. Little Robbie gives him a beautiful \$1.87 solid silver-plated ash tray for the library table. Myrtle has a beautiful pair of warm mitts for real cold winter nights, and dear little Horace comes toddling up with a beautiful new photograph of dear mamma all handsomely framed for the drawing-room table.

And then! Ah! then comes the happiest moment of all! Mamma brings slowly from a huge box a lovely new set of sables that she has been saving up for months to buy.

But papa is happy, so, what care we?

But the rest of you who have no happy homes. How are you to brighten them and how are you to give joy and happiness for a whole year to come to those you love?

Send a year's subscription, beginning with the first number, and you will be blessed throughout the year.

After this, and while the opportunity still exists, I wish to apologize for an unusual departure in speaking of ourselves; but I can't help telling our readers that last month our entire edition of 50,000 copies was disposed of by November 6th. This breaks every record in the publishing business and has led to better business management.

The \$317,000 which we had, safely in bank, will be largely increased in the distant future. At present, it does not take many of the wise men of the East or of the West a great while to see that it cannot be added to, so long as we offer all that we do. Therefore, it behooves you, who have learned to care for us, to see that the subscriptions grow rapidly.

And now, in all seriousness, don't you think that we all, publisher and patron, have reason to feel happy at this Christmas time. We've done our best to make this the best Christmas publication.

If you believe that it is, make somebody else happy by sending them a year's subscription.



ETHEL BARRYMORE







THE CHICKEN THIEF



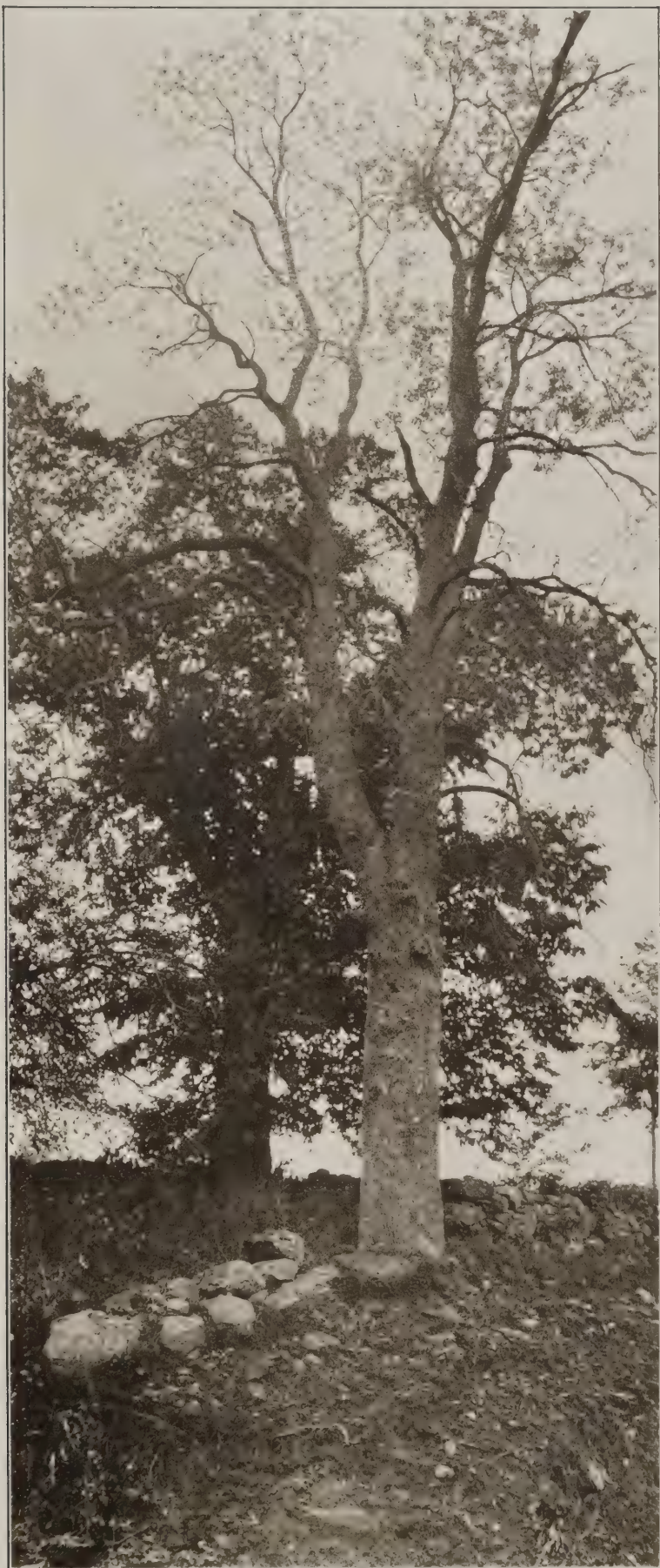


MADGE LESSING

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NOVEMBER





DAYS OF YORE







POSING FOR THEIR PICTURES





PAULINE CHASE

By CARLE J. BLENNER







CENTRAL PARK





THE FIRST SNOW







ON THE ROAD TO ARDSLEY





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"BE IT EVER SO HUMBLE"





THE BREAKERS—NEWPORT  
SCENE FROM THE FORTY STEPS

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CENTRAL PARK IN WINTER  
NEW YORK ATHLETIC CLUB TO THE RIGHT





THE BREEZE  
FROM THE PAINTING BY ROBERT REID

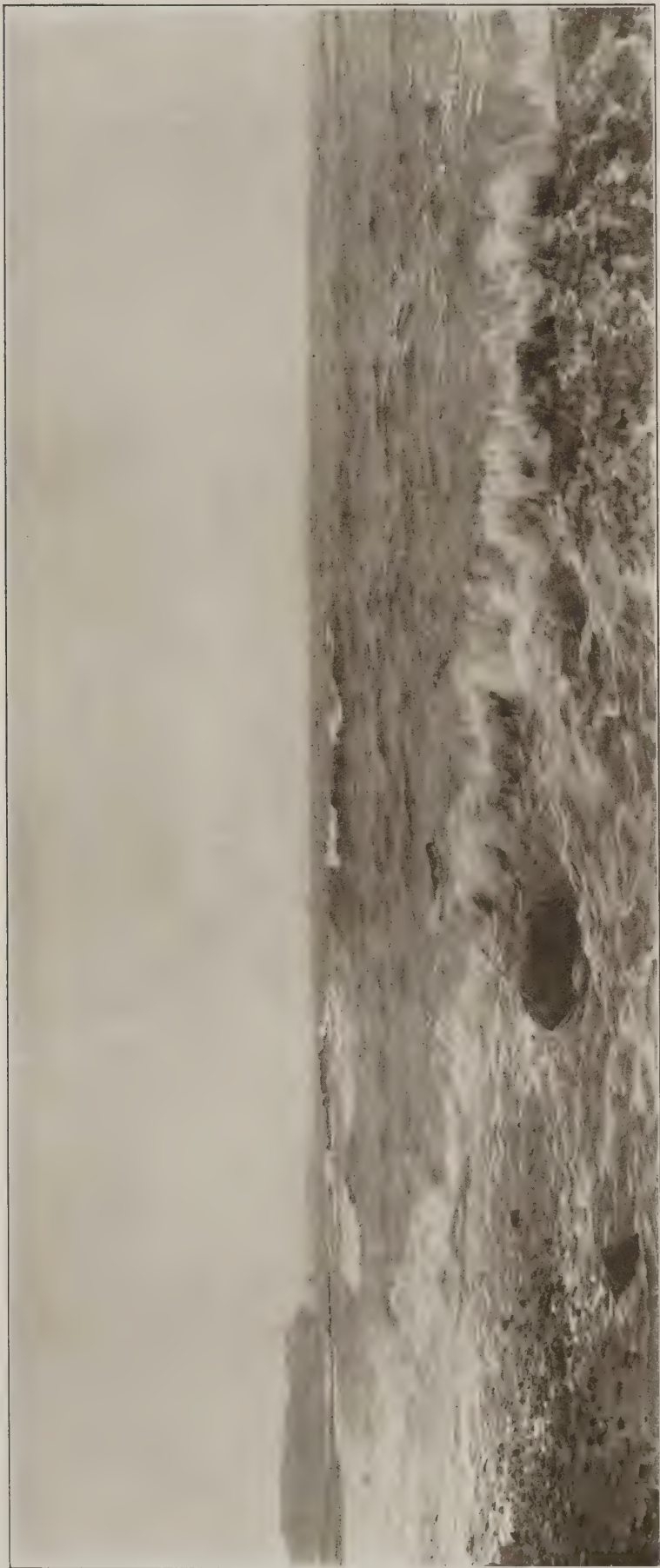






VERNA FARM  
GREENFIELD HILL, CONN.





"A GRAY DAY"  
ON LONG ISLAND SOUND

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SUPPER TIME





UPPER NEW YORK







DELIA MASON





MADGE CRICHTON







ELZA RYAN





**I**N offering "Our Reproductions" I hope I may be pardoned for the personal pride which I feel in what comes under this heading. Primarily, although it is not the custom in publishing circles to announce the work of members of the staff, I wish to voice the sentiments which I know will be echoed by our patrons, that we are all deeply grateful to the head of our Art Department, Clark Hobart, for his handiwork, which has extended from the cover, which tells its own story, on through the presentations of the portraits of Maxine Elliott, Ethel Barrymore and others, and to the artistic arrangement of advertisements. Just as you have shown your appreciation of my humble efforts, so do I in the same spirit acknowledge the valuable assistance rendered by the head of our Art Department.

Before offering our other information regarding the subjects of our reproductions, I wish to refer to one, or rather the lack of two pages in our November number. We were unable to reproduce the photographs of Captain Metzger and the University of Pennsylvania football team for reasons which were fully explained, and which called forth the appreciated efforts of Mr. Outcault, who depicted several members of the class of 1906. I wish to take this opportunity to say that a very much appreciated letter of regret for the occurrence was sent by President Hendrie of the class of 1906, who expressed to our entire satisfaction the regret felt for the occurrence, and enclosed a check for our claim for damages. In thus closing the incident, I can only say that as far as I am concerned honors are even, and hope that a suggestion of a salutary lesson has been taught to some.

That the University of Pennsylvania should receive any suggestion of intended harm from me was far from the intention. Although at the time we felt justified in displaying a desire to retaliate, I deeply regret any act that might possibly have reflected upon any but the direct offender, and I'm sorry that we had a "run in" with them.

And now to our feast.

**Perdita West's** sweet face is seen on our cover. Of course, we have chosen the one we thought would best typify youth, innocence and purity, and hope that our patrons will feel the same genuine satisfaction that we do.

**Maxine Elliott** is presented in a variety of colors. My only regret is that the processes of printing offer so few opportunities to reflect every glory radiated by sun, rainbows, summer flowers, or the fancy of artistic man. All these combined would do but poor justice to the subject which we have the pleasure to offer first. It has been my pleasure to know and admire the lady since her first year on the stage, and no greater compliment can be expressed than to say that I admire her personally even more, if possible, than I do as an artist and an American Beauty.

**Ethel Barrymore** is presented with a suggestion of the roses that have been thrown so profusely at her feet, and with the holly and mistletoe which hangs so graciously over her head. It was my pleasure to know her father and mother during their sunniest, brightest days, and it was my pleasure to discuss with her her possible future a few short weeks after she first entered upon her career. Even then that strong personality which has reached so far and so convincingly beyond the footlights was manifest. Hers is, eliminating the artistic ability, which of necessity by birth must be a very strong one, overshadowed by that infinitely more to be desired quality, personality. And so, virtually on the threshold of her career, we know that our entire American theatre-going public will look through the little wreath of holly above her head and waft a sentiment of the mistletoe toward her and her future.

**Robert Reid's** two panels, "The Breeze" and "A Summer Idyl," are offered through the courtesy of that eminent artist. In searching for subjects which we thought would be desirable for this number, I must confess that obstacles were encountered. It is, therefore, with no small expression of gratitude that the works of my popular artist friend are reproduced.



**Carle Blenner** has enabled us to offer one of his best studies, a portrait of Pauline Chase. There is no question but that our patrons will feel as kindly toward Mr. Blenner for granting his permission to reproduce his study as we feel for his kindness.

**"Les Pompeiennes"** is part of a painting by Drummond, which we wish to thank Mr. Kraushaar for allowing us to reproduce.

**The Three Little Maids**, Misses Delia Mason, Madge Crichton and Elsa Ryan, have long before this won the hearts of thousands of theatre-goers who have been fortunate enough to nightly fall under their spell. It is but telling the plain truth when the statement is made that no more genuine success has appealed to the better element of theatre-goers this winter than has been won by these three delightfully clever girls.

**Blanche Bates** is shown as she appears out in the cold world. That is not her natural condition, because she occupies too warm a spot in the hearts of the theatre-going public for them to imagine her existing in such a condition as is here shown. The last words I spoke out before everybody on the public stage, before retiring to the modest position of an editor and publisher, were to Miss Bates. Nobody could possibly blame me then for expressing the sentiment which I did, and I now, as a member of the general public, must still regard her with the same profound admiration.

**Lulu Glaser**, just before she started on her tour to capture a few remaining thousands who had not succumbed before, gave us the opportunity to make this special picture for our Christmas number. It is not necessary for me to go hunting for any new adjectives to try to add to the vocabulary which has already been exhausted by the critics who have fallen under her spell. There are very few more interesting young women on our stage than Miss Glaser, and even fewer who have a more genuine love for what is best in the artistic world, besides which she is a mighty sweet girl.

**Clara Bloodgood** has, although she is the "Girl with the Green Eyes," made a very proud and substantial place for herself. I speak advisedly when I say that she has made it for herself, because it is but a few short years ago that she had the courage to step from what were really typical New York drawing-rooms directly on to the stage of the Empire Theatre. She had the courage to do this as a novice, to play a very small part, so small as to call forth almost ridicule, but the will was there, and there are few better examples of success in our stage history in a given time than that which has crowned Miss Bloodgood's efforts simply by the combination of ability and courage.

**Irene Van Brugh** left an indelible impression with her truly excellent performance in "The Gay Lord Quex." Although the reproduction which we offer was of necessity made during her last visit, I feel sure that it will be none the less welcome as a reminder of the genuine satisfaction which her ability and personality left with us.

**William Gillette** needs no introduction to our readers. The photograph which we offer is the latest one made of him. I don't think the public will have the same full satisfaction which is generally associated with the movements and life of the average favorite of the stage in this case. Mr. Gillette is not prone to worry over what satisfies the public curiosity when it is not associated with his professional work. Notwithstanding all this, he is one of the most delightfully interesting men on our stage to-day.

**Adele Ritchie** needs no introduction to those who are familiar with the brightest productions of musical comedy on the New York stage. She has been and still is one of the most successful and popular of our younger prima donnas.

**Charles Richman** is now a star in "Captain Barrington." To be a star is the height of ambition to most of our young men and women of the stage. Mr. Richman was for several seasons virtually in this position while a member of the Empire Theatre Stock Company. His personal ability made it absolutely a foregone conclusion that the present time should eventually arrive. It is a pleasure to note the fact that he is a genuine success in his new role.

**Suzanne Sheldon and Henry Ainley** should be coupled in our remarks just as they are closely allied in these pages. Miss Sheldon, who could have created a great deal of comment and acquired immediate recognition under the guise of a "Society Girl," is one of the few who gave its advantages no thought but proved her genuine worth without its aid. Her success as Mr. Richman's leading



lady is not surprising to those who have watched her rapid rise in her chosen profession. Mr. Ainley is the leading support to Maude Adams, and the proud and happy husband of Miss Sheldon.

**The portrait of "Madame M."** tells its own story. It is a reproduction, in the judgment of our artistic department, of what is a beautiful face. The lady is well known in titled circles in her own country, and although the title which is hers is other than Madame M., we are enabled only to reproduce her portrait under that title.

**Irene Bentley** is now a sure-enough star in "The Girl from Dixie." Nobody deserves the success more. Any one who has pluck and ability to work their way up deserves success. Miss Bentley has shown both of the above-mentioned qualities, and the inevitable result is hers. She is another mighty sweet girl.

**Maurice Forkoa** is one of the brightest spots in the performance of the "Three Little Maids." His abilities are not confined, however, to what he is in this instance, as for years he has occupied a singularly satisfying position as the leading artistic drawing-room entertainer, both in this country and in London. Many of us recall the first visit of "The Artist's Model," which was the initial appearance of Mr. Forkoa, as well as of many others who have become favorites with us since then.

The many panels of country scenes which are offered are meant to tell their own story. These have been collected with special care for this number during the past year. In many instances they were made possible only through the assistance of friends who have rendered invaluable aid. In this connection it may not be amiss to say that we are constantly searching the country over from northerly mountains to Florida in search of interesting scenes. As the future numbers are presented it need therefore cause no surprise that we shall be enabled to offer the many beautiful reproductions which we will show.

**The Orange County Hunt and The Genesee Valley Hunt** will undoubtedly appeal to many who are interested in these two organizations. The Orange County Hunt is one of the most attractive clubs in the country. John R. Townsend, M. F. H., has devoted several years to the task of bringing it to its present excellent condition. The thirty-five pairs of hounds have been selected from the very best packs in England as well as in this country, aided by the liberality of E. H. Harriman, who has been given every assistance in accomplishing this result. No less deserving of praise for excellent management is the work of Master of Hounds Edward Craven, the honorary secretary of the hunt. Next year will in all probability see the Orange County pack leading the most interesting group of riders in this country.

**Hunting in the Genesee Valley** has for years been traditional. There is no more fascinating section of the country than the many miles which are traversed twice a week by those who are under the guiding care of Austin Wadsworth, M. F. H., of the Genesee Valley Hunt. In the picture reproduced under the caption "The Meet," the nearest rider, Seward Cary, is shown within a very few feet of the edge of a precipice which has a direct fall of over 500 feet. That is the kind of hunting they have in the Genesee Valley. Pages could be written of the many great things which have happened in this section, but space forbids.

**Madge Lessing**, who so charmingly assists Francis Wilson to make "Erminie" the big attraction which it is, occupies a position of her own in the affections and admiration of the theatre-going public, not only in this country but in London as well. Miss Lessing has been seen so little recently on this side of the water that her delightful performance has appealed all the more strongly, if possible, to our theatre-going public.

**R. F. Outcault** offers two more of his best creations, "The Juggler" and "Mrs. Thomas Brown and her son Buster." These will put the finishing touches to our Christmas offer, which would not be quite complete without them. In referring to Mr. Outcault's drawings, it is a great satisfaction to record the fact, even eliminating the personal interest, that his series of pictures of "Buster Brown and His Bubble," which are advertised on another page, has already reached the sale of over 100,000, and is meeting with tremendous appreciation throughout the country. Forgetting any personal interest, it certainly is a satisfaction to see anything that reflects harmless mirthful good succeed.



THE ORCHARD



Mrs. Thomas Brown  
and  
her son Buster.









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*The Juggler.*









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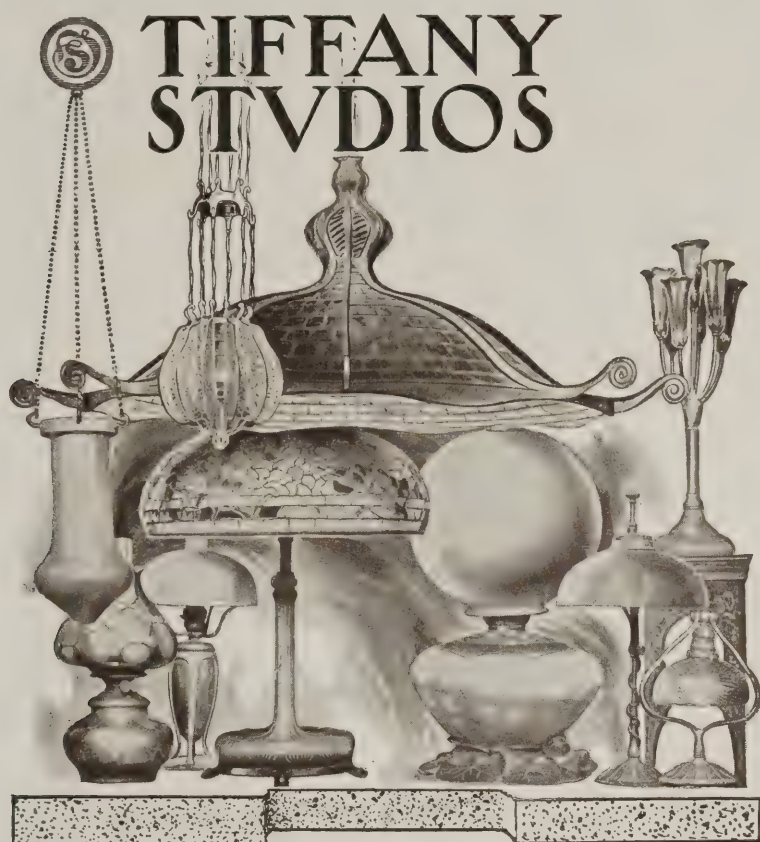
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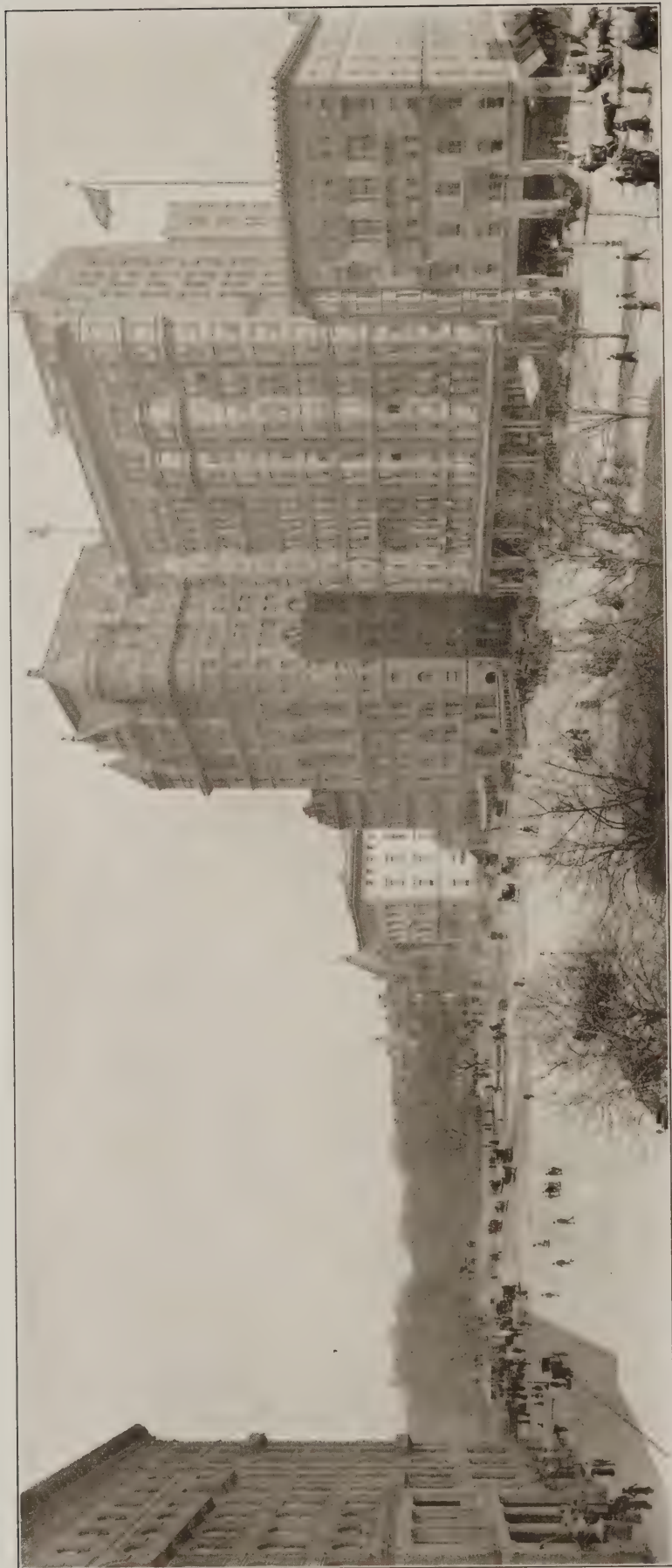
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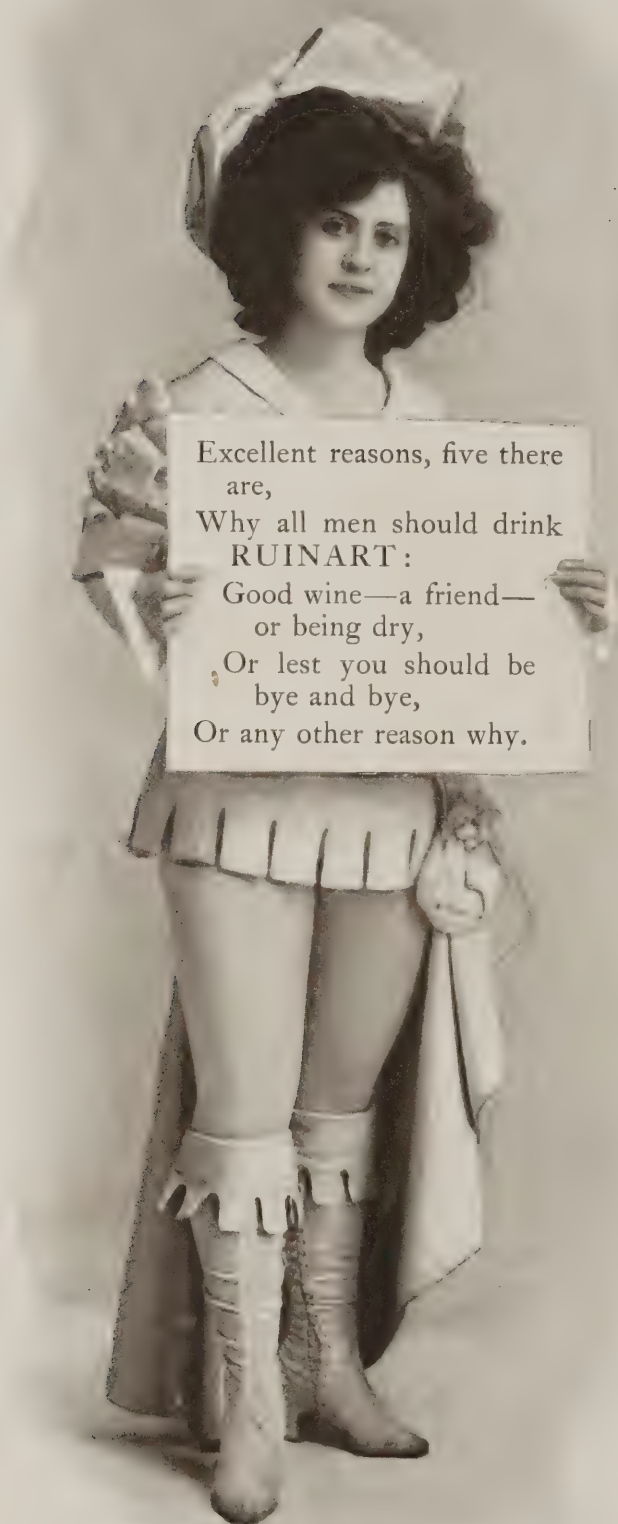
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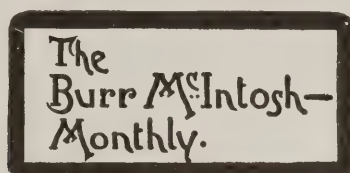
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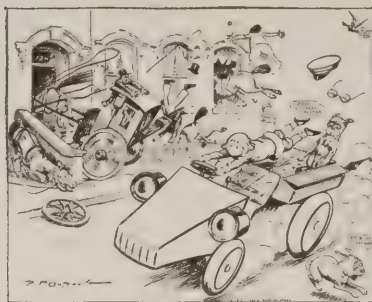
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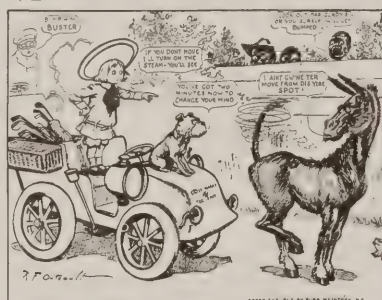
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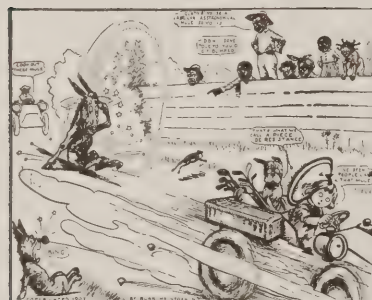
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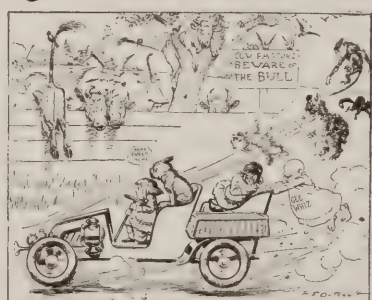
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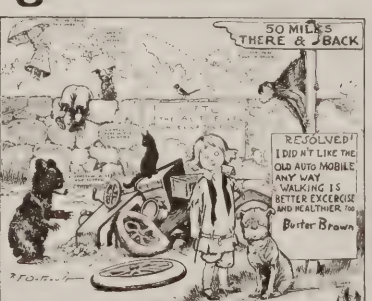
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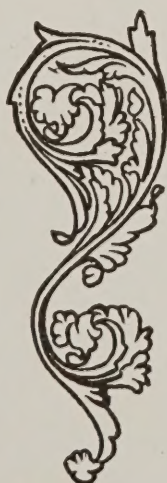
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